DOCUMENT RESUME

ED 390 292 FL 023 495

AUTHOR	Benton, Michael
TITLE	Importance of Poetry in Children's Learning.
PUB DATE	90
NOTE	12p.; In: CLE Working Papers 1; see FL 023 492.
PUB TYPE	Viewpoints (Opinion/Position Papers, Essays, etc.) (120)
EDRS PRICE	MF01/PC01 Plus Postage.
DESCRIPTORS	*Children; *Classroom Techniques; *Directed Reading Activity; Elementary Education; Foreign Countries; *Learning Processes; *Poetry; Reader Text Relationship; *Reading Comprehension
IDENTIFIERS	England

ABSTRACT

This paper examines the uniqueness of poetry and classroom methodology as found in children's experiences of hearing, enacting, discussing, and making poems. Poetry offers the peculiar use of language, form, and a fresh look. Poems are useful in the classroom as they are read differently from ordinary text, are read with both the eye and the ear, and offer children access to a wide variety of experiences. When using a poem, teachers should provide time and opportunity for individual student reflection; poems must be experienced before they can be analyzed. Properly handled, literary understanding and critical evaluation develop as a result of reflective reading and responding, without which, comprehension degenerates into inquisition and criticism into mechanical analysis. An example is given of a poem as read by a child with her notes on her thoughts as she read the poem, illustrating how children need time to be better understood. (Contains 21 references.) (NAV)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 390 292

The Importance of Poetry in Children's Learning

PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

C. J. Brumfit

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

FL 023495

THE IMPORTANCE OF POETRY IN CHILDREN'S LEARNING

Michael Benton

***Note:* This Paper was submitted as evidence to the Cox Committee on English in the National Curriculum and is quoted in their Report**

There is a two-fold problem in realising the power of poetry in children's learning: first, we must understand where that power lies and what poetry does better than any other form of language use; and, secondly, we must reappraise our methods of working with poems in school and, in particular, align them with what we have come to know about the nature of literary response and the relationship between literature and learning. Accordingly, the first part of this paper is about the uniqueness of poetry and the second about classroom methodology. Children's experiences of hearing, enacting, discussing and making poems permeate both.

(a) What Poetry Offers

A few years ago, the East Anglian poet Edward Storey took a class of primary school children to the local church to see what stories they could find, to implant a story by Charles Causley about other children and another church and, as it turned out, to make a narrative poem of his own to mark the occasion. Causley's well-known poem 'Mary, Mary Magdalene'[1] derives from the custom that the local children of Launceston in Cornwall have of throwing a pebble for luck onto the back of the granite figure of the saint which lies recumbent on the east wall of the church which bears her name. The ballad proceeds through a dialogue between a girl and the saint and describes six phases of a woman's life through its main turning-points and ceremonies – from baby, to schoolgirl, to lover, to bride, to widow and, finally, to mother – cleverly reversing the last two, so that the poem ends where it began and the cycle can start again.

When Edward Storey's class returned from exploring a wet and windy graveyard, they came with news of robbers' graves, a headstone about an Indian princess and the tiny graves of unknown children whose names had been partially obscured by moss. Back inside the church they talked of the stained-glass windows, the eagle-winged lectern and listened to Causley's poem. Someone must have noticed how the wish-bone vaulting in the church roof looked like the timbers of an upturned boat – and this became the image for a transformation as vivid as that at the start of Sendak's *Where the Wild Things are*. Here is Edward Storey's poem[2]:

A SONG OF A CHURCH VISIT WITH CHILDREN
(for Class 4J, Doddinghurst C.E. School)

1. *We sat in an upturned boat*
beached on the shores of Spring
with flowers bright as Angel-fish
and light on the polished wing
of a bird in a cage of colour
where winds made the rain-bells ring.

2. *We sat where the timbers arched*
their wish-bone shapes above
a wooden spire for our keel
and the eagle for the dove
in search of a singing rainbow
with words as warm as love.

3. *We listened to a story*
older than ship or crown
of Mary, Mary Magdalene*
who threw a pebble down
to grant each lucky child a wish
in that distant, salty town.

4. *We listened to the weather*
outside our stranded ark
and heard a thousand voices
speaking from the dark
and fading stones of history
where the living seldom talk.

*Mary, Mary Magdalene is a reference to Charles Causley's poem of that title, which was read in the church.

5. *There were robbers' graves around us*
on which grass never grows
and a lost princess who slumbers
where no noisy ocean flows
tugging at sea-weed bell-ropes
when the March-wind blows.

6. *There were graves of unknown children*
names nibbled away by moss,
and a tree the shape of an anchor
and a man on the mast of a Cross
who was killed one stormy Easter,
stretched out like an albatross.

7. *We sat while the day turned over*
and the words spilt from each hand
and the fish went back to flowers
and the water turned to sand
and our upturned boat became a church
as we sailed back to land.

8. *But when these creaking timbers*
crack and fall to dust,
when the coloured port-holes crumble
and the cabin hinges rust,
who will come here, I wonder,
to listen and think of us?

Poems matter because they are a prime source of stories – and stories in verse hold listeners in the double spell of both the fiction and the form. Narrative, as we have learned from those who have developed the concept in literature and learning, notably Hardy (1975)[3] and Meek (1977)[4], is a primary act of mind. The narrative imagination is our common human property; it is the way we make sense of experience – including the experience of going to the local church with your classmates and a visiting poet and becoming part of the process that blends the anecdotes, the chance comments and the histories inscribed in the stone book of the building into this well-wrought poem. This school visit, on a wet day, has evoked a very still poem: the children are sitting surrounded by stories – ones coloured in the church windows, implied in the icons and embedded in the architecture. They listen to Charles Causley's poem, to the voices of the past and the stories some of them have discovered on the grave stones – and, of course, to the Christian story reflected all around them – until, in the last two verses, the transformation is reversed, the boat becomes the church and the poem shifts from the secondary world back to the primary one. It leaves us with a question which both indicates the significance of such Wordsworthian 'spots of time' and also hints at more pervasive issues of how we continue to interpret our history and traditions. Poetry is unique able to embody the general within the particular, to diagnose the indwelling value within the external features. Class 4J and any other children listening to this poem are hearing the narrative imagination at work in ways that connect their own stories and experiences with our common human impulse to create secondary worlds of our own and to enjoy those made by others. Auden makes the point. Acknowledging his debt to Tolkien for the terms primary and secondary world, Auden says:

> Present in every human being are two desires, a desire to know the truth about the primary world, the given world outside ourselves, in which we are born, live, love, hate and die, and the desire to make new secondary worlds of our own or, if we cannot make them ourselves, to share in the secondary worlds of those who can[5].

Poetry educates the imagination by making us look afresh at the primary world through the power and vision of its secondary creations.

A second source of the power of poetry is more explicitly cultural. All societies have their storytellers, whether it is the elder in the tribe, the poet in the medieval court, the ballad-monger in nineteenth century London streets or a rabbit called Dandelion in *Watership Down*. Poems and stories establish and confirm the identity of a culture. This body of literature constantly renews itself; it is inclusive, invitational, organically growing from the city streets, as well as the country churchyard,

permeated with its own literary history and influenced by television and other media. What matters is the continuity and our sense of being a part of it. What poetry offers – and what this poem exemplifies – is just this experience of belonging to a changing yet permanent culture. Thus, the customs and children's games from Launceston are shaped into a poem, which is read to children in another church at the other side of the country, which in turn becomes merged with the stories in Doddinghurst, which eventually lead to 'A Song of a Church Visit with Children', a poem to be shared with children everywhere. Many, no doubt, will hear the poem as part of similar visits to their own towns and villages; some already have. In such ways, poems are the cells of our living culture.

The power to poetry lies, too, in the realisation that, for writers and readers, it is both fun to make things with words and that, in so doing, language is in action in its most potent form. Auden, again, reminds us that "there is only one trait that is common to all poets without exception, a passionate love for their native tongue"[6]. This innate love of language is there in children too – seen nowhere more clearly than in the accounts we have of how very young children gain mastery over words, playing with the sounds and rhythms of snatches of language, as Ruth Weir's *Language in the Crib*[7] shows. It is evident, too, in the work of the Opies and in the delight young children take in comic and nonsense verse where language draws attention to itself and the rhyming sounds and metrical patterns have the power to conjure the experience seemingly 'out of the air' rather than, as here, acting as agents to give shape to the event in the poet's mind. Paradoxically, a love of language for its own sake becomes a love of language for the sake of what it can do for us in helping us to represent and understand our experiences. For 4J to see their images, comments and anecdotes of this church visit fashioned into the pattern of a poem is to offer them, implicitly, knowledge of both the playfulness of language and its discipline.

So far I have argued that the power of poetry lies in our recognition of the importance of the narrative imagination, the need for cultural continuity and the development of linguistic mastery. These are features that poetry shares with many aspects of literary experience. We need to ask, therefore, what qualities are unique to poetry, what it can offer that other genres cannot. Again, I want to focus the argument by reference to Edward Storey's 'Song' and acknowledge that, although every poem is unique, all poems have some attributes in common.

The first of these features is the peculiar use of language. 'Song' has an almost Keatsian richness. The poem's extended church/boat metaphor is sustained by a collection of smaller images, which seem to grow out of each other as the poem proceeds. Auditory and visual images predominate: we are invited to sit and listen to the sounds of the wind, the stories, the voices of history, the 'noisy ocean' and the 'creaking timbers', and to mark the vivid colours of the windows, the structure of the roof, the shapes of the Christian symbols and the age of the stones. Storey evokes the interior of the church through these surreal effects in words that are sensory, precise and concrete, yet which are simultaneously looking outside themselves, creating the sense of significant memory, a fondly-recalled event, and that atmosphere of being in the presence of the living past that 'church-going' can bring. This contraplex, two-way movement operates everywhere in poems, most obviously as we read Verse 6:

> *There were graves of unknown children*
> *names nibbled away by moss,*
> *and a tree the shape of an anchor*
> *and a man on the mast of a Cross*
> *who was killed one stormy Easter,*
> *stretched out like an albatross.*

As soon as they are uttered, the words move inwards and act centripetally; they name, fix and bring into focus the images of children's graves partly covered in moss, the Easter story and the central icon of the Cross. But they also move outwards and act centrifugally; they evoke, generate and associate these images with our own experiences of children and churches, and with the biblical story and, perhaps, that of 'The Ancient Mariner'. Words working in this way are clearly offering a reading experience different from any other. They are not delimited to lexical definitions and referential meanings. These are words that are alive with a plurality of meanings from their contexts, their associations and their sensory qualities; they are alive with what Ted Hughes calls 'the goblin in a word'[8].

A further quality that poetry offers is that of form. All art involves the shaping of experience in a chosen medium. In language this formal ordering is both at its most subtle and its most overt in poetry. Here the forward movement of the poem is strongly felt through the optimistic, song-like, three-beat line, the 'continuo-effect' of rhyming every other line, and the running-on of lines within a verse as each one is built up to make a single sentence. Yet off-setting this momentum are the constant reminders of stillness at the start of each verse – 'We sat ...', 'We listened ...', 'There were ...' – each time followed by a particular word-picture which, while it catches the same sense of romance and wonder, is nonetheless enclosed as a separate painting in its stanza-frame. The tautness of this structure, the way words appear to drop into place with an inevitable appropriateness, and the heightening of experience that such patterning produces, all combine to give that sense of contained energy that any well-crafted poem possesses.

Thirdly, each new poem is a fresh look. Its focus is sharp and the clear eye of the poet makes us aware of some insight or idea, the ghost of some lost emotion or the significance of some detail – how the church becomes a 'stranded ark', maybe, or the implications of the question with which the poem ends. The details of the church and churchyard give an intricate texture to the poem and lend it its particular character. It is this skill of close observation that again is peculiar to poetry. "The essential quality of poetry", claimed D.H. Lawrence, "is that it makes a new effort of attention and 'discovers' a new world within the known world"[9]. By attending to the stories that lie between people, the church/boat metaphor emerges, a new way of looking is created, and no church visit is quite the same again for those who read and reflect upon the poem.

Above all, perhaps, good poems are places where writers and readers exercise both an intelligence of thinking and an intelligence of feeling. 'Song' is not a direct recital of the poet's feeling, yet there is no doubting the inter-play of thought and emotion that permeates the poem. The mounting fascination as the church yields up its stories, the excitement of the histories in the stone all around and the feeling of closeness in the shared experience finally give way to the question in the last verse, with its speculations about Time and the individual's place within history. There is sadness, certainly, in the images of change and decay, but also the hint of that all but unconscious sense of the continuity of the species, of belonging with the living and the dead forever in Time. Poetry matters because feeling and thinking remain in close touch with each other. Thought may subdue feeling, feeling may overwhelm thought but, because of the concentration of language and the discipline of expression, feelings become *embodied* in verbal form, not merely indicated by verbal reference.

"The art of literature, vocal or written", as A.N. Whitehead says, "is to adjust the language so that it embodies what it indicates"[10]. Together the qualities outlined above,

uniquely blended in poems, are the reason why the child's awareness of what language is and does can potentially become deeper and more subtle through poetry than through any other form of language use.

(b) Poems in the Classroom

Writing a few years before I.A. Richards' celebrated work, George Sampson (1921) reminds the English teacher that:

> "If literature in schools is not a delight, if it is not, in all senses, a 're-creation', an experience in creative reception, it is a failure"[11].

Sadly, in subsequent years, the combined forces of the criticism industry and the examination system effectively snuffed out much of this delight. 'Practical criticism' became the method with sixth formers and undergraduates; comprehension exercises became the lot of school children. In the past decade, however, we have begun to learn how to honour George Sampson's principle and to give poetry back to its readers. Reader-response theory[12] and the particular influence of Louise Rosenblatt's[13] transactional theory have altered the climate of poetry teaching. The development of a methodology that is based upon informed concepts of *reading* and *response*, rather than upon conventional, narrowly-conceived ideas of *comprehension* and *criticism*, is now the priority. At the heart of contemporary thinking about classroom method is the uniqueness of the reading event. Comprehension can only develop and criticism can only be well founded if they are rooted in the processes of reading and responding.

Certain operational principles follow from this premise:

(i) Reading a poem is different from reading a story or any other text. Most poems children encounter are short; the words can be taken in within seconds. Re-readings of lines or verses, changes in pace or tone, sorting out complex syntax, savouring an image or a rhyme – all happen within a small compass and dictate a reading process that is more varied and unpredictable than any other. The meanings lie, as it were, in the spaces around the verses and between the words, as well as within the words themselves. These spaces are ones we inhabit mentally as we 'look at' the text from various viewpoints; rather as, when looking at a piece of sculpture, we often feel impelled to move around the object, thus tacitly acknowledging that the vantage points we adopt and the space in which the object is placed affect our perception and understanding. Granted we initially have to read a poem forwards; nonetheless, our ways-in to its meaning will be many and varied. Exposing children to a lot of poetry, so that they hear, read, write, speak, dramatise and illustrate poems as a regular part of their English lessons, is the essential means to give children a sense of themselves as readers of poems; it is the best way, too, to build reading confidence and create the taste for poetry which many young people seem to lack as they go through secondary school.

(ii) Poems are read with both ear and eye. The distinction here is not simply the functional one between speaking a poem aloud or reading it silently. There are aural and visual dimensions in all poetry reading. If we read well, we cannot stop ourselves sounding the words in the head. With younger children, the fun of rhyming sounds and strongly-marked rhythms is easy enough to encourage and there are many excellent ideas – for example, in *Exploring Poetry: 5–8* by Jan Balaam and Brian Merrick[14]. As children get older, there is a danger that the visual dominates, that the poems stay print-bound on the page. Performances that lift the words off the page

– shared readings, choral speaking, taped radio programes, etc. – are both exacting disciplines in themselves and ways of keeping children alert to the 'auditory imagination' from which poems are created. Again, there are many sources of classroom activities to serve these ends[15] – and the more international character of poetry, in recent years, especially the spread of Afro-Caribbean poetry, has helped to remind us that the language of poetry combines the abstract art of the aural with the solid presence of the visual.

(iii) Giving children access to a wide variety of poetry experiences is essential. It has long been accepted practice that children's own writing should be interleaved with their reading of poetry. There are dangers of falling into habitual teaching patterns here[16], and 'creative writing' is both an uncomfortable phrase and an easy victim. Yet, in recent years, there have been many publications[17] which have shown how the disciplined, imaginative play of creative writing can produce remarkable results and develop children's command of language. Encouraging pupils to respond to poems in a variety of ways – live readings, tape-recordings, displays and so on – helps to demystify the experience; pupils should be offered the chance to experiment, to play with the words, sounds and shapes of poems, in the same way that they play with paints and materials in an art lesson.

As well as variety in activities, there should be a variety of voices. The resources are rich and it is relatively easy to give children a feel for the varieties of English in which poetry is expressed and a sense of the heritage of earlier centuries. Both the Bullock Report and the Kingman Report stress these points[18]. The best work on poetry will look for opportunities to have poems by, say, Blake and Coleridge rubbing shoulders with ones by Roger McGough and Charles Causley. The best anthologies provide this. It is equally important that pupils experience oral and folk poetry, songs and poems from around the world. In the past decade, publishers have provided many more books by women poets: Fleur Adcock, U.A. Fanthorpe, Phoebe Hesketh, Elizabeth Jennings and others are now widely known. There has been a similar expansion in Afro-Caribbean poetry, with the work of James Berry, John Agard and Grace Nichols being especially prominent. Together with the appearance of many poets writing especially for children in an accessible, humorous, often idiomatic way – Michael Rosen, Roger McGough, Kit Wright, Gareth Owen and others – the variety of voices available to the poetry teacher is seemingly infinite. Through poetry, children have access to a society of clear, single voices and a range of feeling for which there is no substitute.

(iv) When it is appropriate to dwell on a poem for discussion or study, the key is to provide time and opportunity for individual reflection. Articulating and reflecting upon personal responses are fundamental to the reader's early apprehension of a poem. Jotting around a text or in a journal helps the reader in attending to his or her own responses. Many poems invite these procedures.

Phoebe Hesketh runs a writers' group in Lancashire which includes several teachers. Recently the group read and enjoyed this new poem (overleaf)[19]. So have the secondary school pupils who have seen it. It is printed with the annotations of fourteen year-old Marian as she took her 'mental walk' around the poem[20]. Read the poem aloud first and then follow Marian's thought-track.

1st thought

during poem - goes through colours in his paintbox, explaining them. 1st + 2nd lines "talking with colours" suggest an artist

2nd thought

2nd verse – shapes curved and straight-edged. Like "square + hard – very abrupt

I think we're talking about children

3rd thought

3rd verse

A for Apple
B for Balloon
C for Cage, etc.
methodical
confusing?
"painting himself a small brown smudge
is this suggesting that he is doing self-portrait or is he painting a smudge for himself?

4th thought (re-read)

– This is definitely a poem for children, or maybe it's about children? I don't like how it says "uncanny". White Sunday page to start gradually filling in

5th thought

re – 1st verse
colours mentioned
– white yellow purple scarlet
2nd verse
green
3rd
red blue
brown

6th thought re-read

a slow child, trying to express himself going on journey to school, has inside himself can't get out "an egg, acorn" scared of teacher enemy blackboard can't escape

PAINT BOX

He tried to tell them what he felt,
could say it only in colours –
Sunday's white page shading to grey
of evening clocks and bells-in-the-rain.
Monday morning, bright yellow brass
of a cock crowing.
Story-time, purple.
Scarlet is shouting in the playground.

His world's a cocoon
round as an egg, an acorn
sprouting green.
The schoolroom square and hard,
his desk hard and square
facing the enemy blackboard.

"You must learn to read", they said
and gave him a painting-book alphabet.
Apple swelled beautifully red. Balloon
expanded in blue.
C was a cage for a bird;
his brush wavered through
painting himself
a small brown smudge inside.

Phoebe Hesketh

BEST COPY AVAILABLE

All the pupils made their jottings before sharing their impressions in groups. It is in this private talking to oneself and in the spaces behind public talk that poems are evoked. Discussion helps to test out views, modify ideas and prepare for a more considered statement, if one is required. Marian wrote about the poem at some length. Near the beginning she said:

I must admit the first time I read the poem I was confused. Things didn't quite fall into place and I wasn't even certain I knew what it was about, other than observing lots of colours being mentioned and linking that to the title. I decided it was the first verse which was throwing me, so I read it again.

Then she went on to talk about the details of the poem and ended with two accounts of the final lines, a literal-minded one and, as an after-thought, a reading that gives an insight into the whole poem.

The 3rd verse quotes the teacher dictating "You must!", which I do not feel is a very understanding attitude. The painting-book alphabet is very methodical. The apple and ballarn where coloured, expand and smell, lovely words explaining them getting larger and almost coming alive; for C, the author used cage. I would have preferred to see a cow or a cat, something far simpler for a young child to understand. The closing sentence, 'a small brown smudge inside.' My first thoughts on this were that it was a sentence with two meanings. I opted for, in my opinion the correct one after re-reading the line, what Hesketh was trying to conclude was that, although the child was able to develop his ideas in his head, even using colours all he could establish on paper was a brown smudge. I can imagine the frustration of knowing what ballarn, apples and cages look like, but being unable to produce a portrait.

An after-thought about the 3rd verse, after commenting on the use of cage for the letter C, being inappropriate is that Hesketh used a cage as another way of portraying the feeling of being enclosed and the boy being unable to show his feelings. After The boy being like a bird in a cage like the child in his classroom - there is no way out, no escape.

Poems need time. At first, they may be just a blur of words, as Marian indicated. Given careful phasing along the lines suggested above, so that readers take on responsibility for exploring and developing their responses, pupils have a much better chance of coming to own a poem. In doing so, of course, they are not only learning about poems, they are also learning about learning.

BEST COPY AVAILABLE

To sum up, the starting-point is that poems must be experienced before than can be analysed[21]. Properly handled, literary understanding and critical evaluation develop *as a result of* reflective reading and responding; the two 2Cs are part of the 2Rs and are stronger for being so. If they cease to be part of the whole reading/responding experience, then comprehension degenerates into inquisition, criticism into mechanical analysis, and a gap opens up between the reader and the poem, which reduces the latter to fodder for just another sort of textbook exercise. Poetry, as was said earlier, needs to be given back to readers. It is the job of our methodology to see that this happens. Only then can the importance of poetry in children's learning, outlined in this paper, be more fully realised.

References

1. Charles Causley: 'Mary [illegible]ary Magdalene'. *Figgie Hobbin*. Puffin, 1979, p.87.
2. Edward Storey: 'A Song of a Church Visit with Children'. *The Dark Music*. Annakin Fine Arts Limited, Peterborough.
3. Barbara Hardy: *Tellers and Listeners: The Narrative Imagination*. University of London, The Athlone Press, 1975.
4. Margaret Meek *et al* (eds): *The Cool Web*. The Bodley Head, 1977.
5. W. H. Auden: *Secondary Worlds*. Faber, 1968, p.49.
6. W. H. Auden: 'How can I tell what I think till I see what I say?' N. Bagnall (ed): *New Movements in the Study and Teaching of English*. Temple Smith, 1973, p.206.
7. Ruth Weir: *Language in the Crib*. Mouton and Company, 1962.
8. Ted Hughes: *Poetry in the Making*. Faber, 1967, p.18.
9. D.H. Lawrence: 'Preface' to *Chariot of the Sun* by Harry Crosby. E.D. Macdonald (ed), *Phoenix*. Heinemann, 1961, p.255.
10. A.N. Whitehead: Quoted in W.H. Auden. 'Writing'. *The Dyer's Hand and Other Essays*. Faber, 1975, p.13.
11. George Sampson: *English for the English* (1921). Cambridge University Press, 1970, p.106.
12. See, for example, Jane Tompkins (ed): *Reader-Response Criticism*. John Hopkins, University Press, 1980.
    S. Suleimann and I. Crosman: *The Reader in the Text*. Princeton University Press, 1980.
13. Louise Rosenblatt: *The Reader, The Text, The Poem*. Southern Illinois University Press, 1978.
14. Jan Balaam and Brian Merrick: *Exploring Poetry*. 5–8. NATE, 1987.
15. See, for example, Geoff Fox and Brian Merrick: 'Thirty-Six Things to do with a Poem'. *The Times Educational Supplement*. 20.2.81.
    Michael Benton and Geoff Fox: *Teaching Literature: 9–14*. Oxford University Press, 1985.
    Michael and Peter Benton: *Touchstones: Vols. 1–5* (revised editions). Hodder and Stoughton, 1988.
    The Curriculum: Poetry. ILEA English Centre, 1987.
16. Peter Benton: *Pupil, Teacher, Poem*. Hodder and Stoughton, 1986, p.20.
17. See, for example, *The Kingman Report*. HMSO, 1988, paras. 4.17 and 4.18, p.38, and the following books:
    Ted. Hughes: *Poetry in the Making*. Faber, 1967.
    Kenneth Koch: *Wishes, Lies and Dreams*. Harper and Row, 1970.
    Rose, where did you get that Red? Vintage Books, 1973.
    Sandy Brownjohn: *Does it have to Rhyme?* Hodder and Stoughton, 1980.
    Michael Rosen: *I see a Voice*. Hutchinson, 1981.
    Jill Pirrie: *On Common Ground*. Hodder and Stoughton, 1987.
    Jennifer Dunn *et al*: *In Tune with Yourself*, Cambridge University Press, 1987.

18. *The Bullock Report*. HMSO, 1975, para. 9.10, p.129. *The Kingman Report*. HMSO, 1988, para. 2.21, p.11.
19. Phoebe Hesketh: 'Paint Box'. Source: Author.
20. I am grateful for these examples of Marian's writing to Ms. Ros Sutton, Swanmore School, Southampton.
21. G. Fox and B. Merrick: *op cit*.